

CONTRIBUTORS

Vanessa Agnew researches and teaches on the cultural history of music, travel and historical re-enactment at the Universität Duisburg-Essen. She is the author of *Enlightenment Orpheus: The Power of Music in Other Worlds* (New York: Oxford University Press, 2008), and winner of the Oscar Kenshur Prize and the Lewis Lockwood Award.

David J. Buch, Professor Emeritus at the University of Northern Iowa, formerly Professor at Wayne State University, and most recently Visiting Professor at the University of Chicago, has published numerous scholarly studies, editions and books on a range of topics in Western art music. His most recent book is *Representations of Jews in the Musical Theater of the Habsburg Empire (1788–1807)* (Jerusalem: Jewish Music Research Centre, 2012). In 1998 he was named University of Northern Iowa Distinguished Scholar and received the Donald McKay Research Award.

Michael Burden is Professor in Opera Studies at the University of Oxford and Chair of the Music Faculty Board; he is also Fellow in Music at New College, where he is Dean. His published research covers the theatre music of Henry Purcell, and the staging of opera and dance in London in the seventeenth, eighteenth and nineteenth centuries; it includes a study of the soprano Regina Mingotti's London years, and the five volumes of opera documents *London Opera Observed 1711–1844* (London: Pickering & Chatto, 2013).

Sarah Bushey is a part-time humanities instructor and assistant director of the interdisciplinary course 'What Is the Good Life?' at the University of Florida. She graduated from the same institution with a doctorate in musicology in April 2015. Her dissertation explores the image of the sea monster in eighteenth-century opera and the visual and musical effects that accompanied it on the stage.

David Chung maintains an active career as a researcher, early keyboard performer and pedagogue. His scholarly contributions include critical editions of keyboard arrangements of Jean-Baptiste Lully's music published by Ut Orpheus Edizioni (2004) and the Web Library of Seventeenth-Century Music (2014) as well as articles and reviews in *Early Music*, *Early Keyboard Journal*, *Eighteenth-Century Music*, *Journal of Seventeenth-Century Music*, *Music & Letters* and *Revue de musicologie*. Chung is currently Professor of Music at Hong Kong Baptist University.

Joseph Fort is College Organist and Director of the Chapel Choir and Lecturer in Music at King's College London. He received his PhD from Harvard University in November 2015 with a dissertation entitled 'Incorporating Haydn's Minuets: Towards a Somatic Theory of Music'.

Andrew Frampton gained a first-class honours degree in musicology from the University of Melbourne in 2013, winning the prize for outstanding dissertation. He

subsequently completed a Master of Music in 2015 with a dissertation supervised by Janice B. Stockigt entitled 'Jan Dismas Zelenka's *Missa Sancti Spiritus*, ZWV 4: A Critical Edition and Study of the Manuscript Sources'. He has been awarded a John Monash Scholarship to enable him to pursue doctoral studies on Johann Friedrich Agricola in the United Kingdom from October 2016.

Matteo Giuggioli gained his PhD at the Università di Pavia-Cremona with a dissertation that examined narrative implications in Boccherini's string quintets. Later he was Postdoctoral Research Fellow at the Centre d'Études Supérieures de la Renaissance of Tours. He is currently a research assistant at the Universität Zürich. His publications focus on eighteenth- and early nineteenth-century instrumental music, film music and musical iconography.

Matthew Head is Professor of Music at King's College London. He works on music and ideas in the long eighteenth century. His second book, *Sovereign Feminine: Music and Gender in Eighteenth-Century Germany*, was published by California University Press at the end of 2013.

Simone Laghi is a PhD candidate at Cardiff University. He studied violin and viola at the Conservatorium van Amsterdam, where he specialized in historical performance practice. He is artistic director of Ensemble Symposium, and his main interest is late eighteenth-century Italian instrumental repertoire.

János Malina studied mathematics and musicology in Budapest, and has been active as an editor, journalist and music critic. As the President of the Hungarian Haydn Society, he was the artistic director of the 'Haydn at Eszterháza' festival between 1998 and 2009. Since 2009 he has been conducting research into various aspects of the operatic and musical life of Haydn's Eszterháza.

John McKean is a harpsichordist and musicologist based at Selwyn College Cambridge, where he recently completed his doctoral work with a dissertation on the development of keyboard technique in the German Baroque. In addition to his research and performance activities, John also serves as the editor of recording reviews for the Oxford University Press journal *Early Music*.

Markus Neuwirth holds a Postdoctoral Fellowship from the Fonds Wetenschappelijk Onderzoek Vlaanderen (FWO) at the Katholieke Universiteit Leuven, and received his PhD from the university in 2013. He has published a number of articles and book chapters on various sonata-form issues in the works of Haydn and his contemporaries, on cognitively oriented music analysis, on the relationship between hypermetric analysis and music performance, and on the music of Helmut Lachenmann.

Markus Rathey is Associate Professor of Music History at Yale University. His primary research interests focus



on music of the seventeenth and eighteenth centuries, Johann Sebastian Bach and the Bach family, and the relationship between music, religion and politics during the Enlightenment. His most recent publications include *Kommunikation und Diskurs: Die Bürgerkapitänsmusiken Carl Philipp Emanuel Bachs* (Hildesheim: Olms, 2009), *Bach's Major Vocal Works: Music, Drama, Liturgy* (New Haven: Yale University Press, 2016) and *Johann Sebastian Bach's Christmas Oratorio: Music, Theology, Culture* (New York: Oxford University Press, 2016).

Fiona Smith recently completed a PhD on original performing material for concerted music in England, 1660–1800, supervised by Peter Holman, at the University of Leeds.

Michael Spitzer is Professor of Music at the University of Liverpool. He is author of *Metaphor and Musical Thought* (Chicago: University of Chicago Press, 2004) and *Music as Philosophy: Adorno and Beethoven's Late Style* (Bloomington: Indiana University Press, 2006). A past president of the Society for Music Analysis, he is currently writing a history of musical emotion.

Following the completion of a doctoral dissertation (Surrey University, 1997) on the Passion tradition at the court of Anhalt-Zerbst, **Nigel Springthorpe** has written articles that include a number for *The New Grove Dictionary of Music and Musicians* and, most recently, 'Porcelain, Music and Frederick the Great: A Survey of the Klipfel Collection in the Sing-Akademie, Berlin' (*RMA Research Chronicle* 46/1 (2015), 1–45). He is currently a postgraduate student at Royal Holloway College, University of London, preparing a study on the lives and music of Johann George and Johann

Christian Roellig, together with a thematic catalogue of their works.

Janice B. Stockigt is Associate Professor and Honorary Principal Fellow in the Melbourne Conservatorium of Music at the University of Melbourne, and a Fellow of the Australian Academy of Humanities. Her research interests include music composed, collected and performed in the Catholic court church of Dresden during the first half of the eighteenth century, especially the sacred music of Jan Dismas Zelenka.

Claudio Vellutini is Postdoctoral Resident Scholar and Visiting Assistant Professor in Musicology at the Jacobs School of Music of Indiana University Bloomington. His research focuses on the cultural and reception history of Italian opera, historiography, singers and vocal performance practice, and staging. He has published articles and reviews in *19th-Century Music*, *Cambridge Opera Journal* and *Notes*.

Naomi Waltham-Smith is Assistant Professor of Music at the University of Pennsylvania. Her work sits at the intersection of music theory, sound studies and recent Continental philosophy. She is writing a book on the politics of community in late eighteenth-century repertoires and working on another project on the sound of urban precarity.

Jason Yust is Assistant Professor of Music Theory at Boston University. His research deals with rhythmic, tonal and formal structure in music of the eighteenth and nineteenth centuries, mathematical music theory, and music perception and cognition.